BRUARY 1953
LLET TODAY

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(Photo: Derek Allen)

Rowena Jackson as Odile

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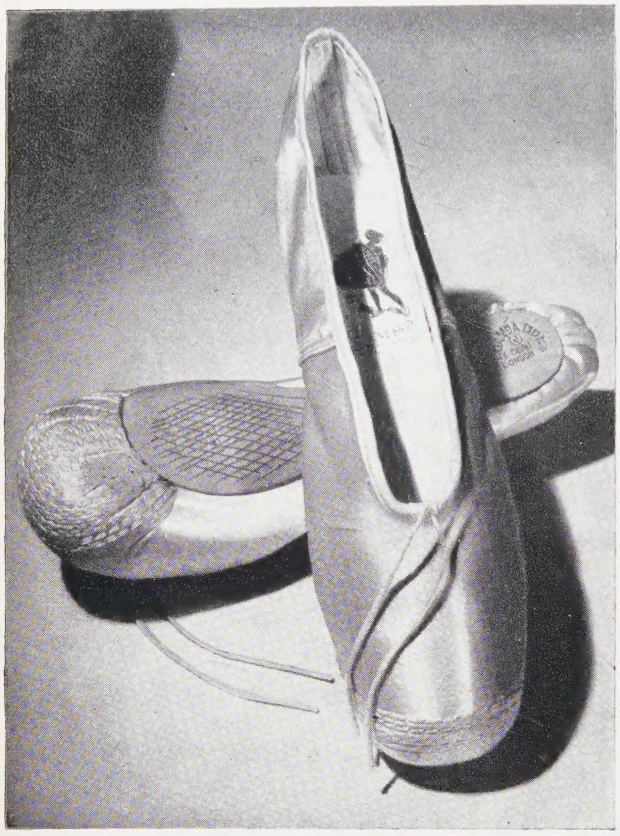

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BALLET TODAY

Vol. 6, Number 2 February, 1953

Published by B. G. Herschel
All editorial communications to:
15 Penrhyn Road, Kingston, Surrey.
Telephone: Kingston 2639/3414

All advertising enquiries and communications to: Aldridge Press Ltd., 15 Charterhouse Street, London, E.C.1.
Telephone: Holborn 8655/6.

This artist's impression of the first production of "Le Lac des Cygnes" was published in November, 1877, a few months after the first performance in Moscow.

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BALLELOG

OUR two national companies will soon be on the move abroad again. The Sadler's Wells Ballet to U.S.A. at the end of the summer and the Sadler's Wells Theatre Ballet to Holland, Belgium and Germany in April and Southern Rhodesia in July.

We appreciate the goodwill it attaches to the name of British ballet, to say nothing of the dollars earned for Britain, for the Sadler's Wells Ballet to go on a third extended tour of the United States in four years, but we do feel that a greater chance of seeing their national Company should be given to the cities of Great Britain first. True, the Company made a short tour at the end of last year—Croydon, Southampton, Cardiff *and,* surprisingly, Germany (the Germans are certainly well looked after by us balletically!), but there are certainly more cities with large theatres in Great Britain than this. What about Manchester, Birmingham, Edinburgh, Glasgow, Nottingham and Leeds? Even if these do not have stages as immense as the Royal Opera House, surely the simpler and less lavish ballets could be staged there. Have the provincial cities not the right to see this great Company first? Judging by some of the letters we have received recently from out-of-London readers, provincial balletomanes feel they have.

The second company, however, has not neglected the provinces and is in the next week or so off on another provincial tour before its Continental visits. It is certainly a great compliment that has been paid the Sadler's Wells Theatre Ballet by Southern Rhodesia who have invited them to appear for a fortnight at the Rhodes Centenary Celebrations at Bulawayo in July. But we imagine it is the longest distance any company has ever been to give 12 or 14 performances!

★ ★ ★

Next month we hope to give you some more news of the BALLET TODAY tour to Paris in July. In the meantime don't forget that to go on the tour you must be a postal subscriber to the journal—there is still time to become one—and you would also be wise to communicate with the Polytechnic Touring Association Ltd. (see last issue for details) as soon as possible if you wish to make sure of your reservation.

★ ★ ★

No less than five dancers will dance Princess Aurora in the 11 performances of *The Sleeping Beauty* which will be presented at Covent Garden from February 20 to March 2, in celebration of the seventh anniversary of the post-war re-opening of the Royal Opera House.

Violetta Elvin, Beryl Grey, Nadia Nerina, Moira Shearer (guest artiste) and Rowena Jackson, will all dance the leading role. It has not yet been announced whether Margot Fonteyn will dance Princess Aurora, but at the time of going to press this seemed unlikely.

From March 9 for one week, *Le Lac des Cygnes* will be given at every performance and it is to be hoped that, in addition to the five mentioned above who are all scheduled to dance, Margot Fonteyn will be re-creating one of her greatest roles—that of Odette/Odile.

NEXT MONTH

- Meet Television's Felicity Gray
- First article by Lydia Lapina, our new correspondent on ballet in the lands of the Soviet Union
- Phocus No. 2 by Derek Allen and Pamela Fletcher
- Ballet News and Reviews at Home and Abroad

by Pamela Fletcher

THREE ODETTE / ODILES AT COVENT GARDEN

Royal Opera House. Sadler's Wells Ballet. *Le Lac des Cygnes.*

SINCE writing my brief review last month of the first performance of the full-length *Le Lac des Cygnes* in which Beryl Grey gave such an outstanding performance as Odette/Odile, we have seen two new portrayals of the same role by South African Nadia Nerina and, in her first full-length part, New Zealander Rowena Jackson. These two dancers have over the last few weeks danced leading roles again and again, since Miss Grey contacted a bad chill shortly after the first performance and was away for some time, Miss Fonteyn is, of course, still away and Miss Elvin was at La Scala.

Nadia Nerina gave a fine technical performance and brought to some facets of her role expression and meaning and her miming was most telling and heart-rending. In the Odette acts she was indeed like a graceful bird, so light were her movements and so tiny her stature and she showed a 'royalness,' though not, perhaps, a queenliness all through. In Act III her Odile was sharp, hard and brittle and her solo and pas de deux with Rassine were very pleasing. Nerina's Odette/Odile was a sparkling and satisfying performance although, as yet, she has not quite the feeling that the tragic Swan Queen demands. I noted in her *Sylvia* that she had tired in the third act. This was not so in *Le Lac des Cygnes ;* she was as fresh and vibrant in her last few steps in Act IV as she was in her first in Act II.

Alexis Rassine as Prince Siegfried gave an adequate performance, but I noticed more than once that his partnering of Nerina was not as sure as it might be—which is surprising since they have recently given so many performances together in their South African tour.

But I think it was the Odette/Odile of Rowena Jackson, who has before danced leading roles only in the cold *Scénes de Ballet* and *Ballet Imperial,* that surprised and delighted everyone most. This young artiste has a reputation for a technical brilliance which surpasses most other dancers in this country today—for instance, she can do more than 150 non-stop fouettes ; an incredible amount—but technical brilliance alone does *not* make a great dancer and I think there were many who wondered with some trepidation what interpretation she would bring to Odette/Odile.

Odile (Beryl Grey) hides the eyes of the Prince (John Field) so that he shall not see the Swan Queen at the window. Rothbart (Alfred Rodrigues) watches angrily.
(Photo: Baron)

Having seen her fine performance in the Act I pas de trois on the first night of the ballet, I was not so worried, for in it there was warmth as well as virtuosity, feeling as well as precision. But even I was unprepared for her performance as the Swan Queen. For another ballerina was born at that moment to add to the Sadler's Wells Ballet's rapidly growing list.

She was not perfect. There were flaws in her performance that practise and thought will, I think, erase, but she brought to the role of Odette a softness and pathos, a trembling fear of the magician and a proud protection of her swans which held the watcher spellbound from the moment of her first entrance to her last exit in the fairy chariot. To Odile she gave her great technical brilliance coupled with a hardness and evil that the role demands and managed to look a different person altogether from the gentle Odette.

I prophesy that in a couple of years Rowena Jackson's performance of the classic roles will be unforgettable, for already she is reminiscent of Margot Fonteyn in her ease and fluidity and of Violetta Elvin in her lovely arm movements. I shall watch her with interest and so, I think, will the ballet public.

(left) Odette (Nadia Nerina) in a pas de deux with the Prince (Alexis Rassine). *(Photo: Barratts)*

As Prince Siegfried, Michael Somes gave a very fine variation in Act III but I did not find his mime and facial expression nearly telling enough and his partnering of Miss Jackson left much to be desired, particularly in Act III when the fact that he twice fumbled in the black swan pas de deux cannot have given her any self-confidence in this difficult part of her role.

Frederick Ashton's new pas de six in Act I is a very delightful piece of work and the dancers in it give good interpretations, particularly Svetlana Beriosova and Mary Drage.

Brian Shaw is outstanding in the pas de trois and with Pauline Clayden and Rowena Jackson on the first night nearly brought down the house. In the change of cast, both Rosemary Lindsay and Avril Navarre have taken over from Rowena Jackson and have neither brought to it quite the same sparkle. Pauline Clayden *does* continue to sparkle in her role, however, dancing it with her usual elfishness and charm.

Full marks to Anne Heaton as the leading peasant girl. Her feet twinkle and her eyes shine as she dances her gay solo for the prince.

Svetlana Beriosova and Mary Drage as the leading swans were well cast. Beriosova, indeed, seemed to fly and her carriage is really remarkable. The well-known "dance of the little swans" was performed with precision and grace by Margaret Dale, Pauline Clayden, Dorothea Zaymes and Angela Walton. How true it is that only first-class dancers can perform this seemingly-easy dance perfectly.

In Act III, the dance of the six princesses, the Czardas and the Mazurka were all danced with gaiety and feeling

and Gerd Larsen was outstanding in the Spanish dance, though the two male dancers have not quite the stance and staccato that is necessary.

Ashton's Neopolitan Dance performed by Julia Farron and Alexander Grant, I praised in the last issue. Grant is like an india rubber ball and Farron like a wicked and fascinating puff of wind. At some performances Rosemary Lindsay has danced the role with Grant, but gives the impression of not quite being able to keep up with him.

And what Royal dignity there is in every entrance that guest artiste Pamela May makes as the Princess-Mother. Although this is not a dancing role, so much has she "the grand manner" that she holds the attention in the same way as the dancers.

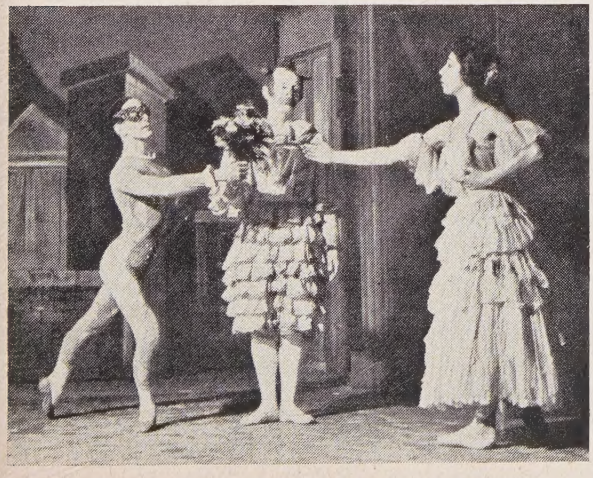
Alfred Rodrigues as a terrifying and commanding Von Rothbart and Leslie Edwards as Benno, the Prince's friend both give fine supporting performances.

Pantomime Harlequinade

Players' Theatre. Christmas five-week season, *Babes in the Wood and the Good Little Fairy-Birds*!

This delightful Victorian pantomime first performed (so the programme told us) on July 18, 1859—and little altered—had "good little fairy-birds and egg-stras," in the persons of Michael Charnley, Josephine Gordon, Sonya Hana and Ursula Medley, dancing all through it and ended with a Christmas Harlequinade on the Roof-Tops in which both the dancers and some of the other artists took part. All choreography was by Michael Charnley and he had managed to fit a good deal of movement for both dancers and actors and actresses on to the tiny stage.

Harlequin (Michael Charnley), Clown (John Rutland) and Columbine (Sonya Hana) in the roof-top Harlequinade.
(Photo: Roy Round)



'Casse' Done to Death

Royal Festival Hall. Christmas season of ballet. Festival Ballet.

For their Christmas season of ballet which, it was announced, was specially designed for children, Festival Ballet presented the full-length *Casse-Noisette* at every performance, plus either *Harlequinade* or *Symphony for Fun* and the *Don Quixote* pas de deux or *Bolero* and *Prince Igor*. Your reviewer attended a performance of *Casse-Noisette, Don Quixote* and *Symphony for Fun* about half-way through the season and at the end of a long-drawn-out and wearing evening was shocked and profoundly sympathetic towards the members of the Company who had had to undergo the ordeal of this kind of "assembly line" ballet.

By the end of their 15-day season, they had performed *Casse-Noisette* no less than 22 times and the resulting strain was very evident (even half-way through the season) in the lassitude of their dancing and generally low standard of the production altogether, particularly in the *Nutcracker Suite* itself.

One cannot blame the artists for this, but I can and do blame the Company's administration for exposing their soloists to the risk, both physical and mental, of becoming stale, mechanical and below par and their corps de ballet to the defects of raggedness, unco-ordinated dancing and laxity. Even if the season *was* specially designed for children on holiday from school (though in the evening I went I did not see more than a handful in the audience and feel they would probably have mainly attended the matinees), there are surely many other ballets equally suitable for youngsters besides *Casse Noisette* and there is the possibility that had there been a *complete* change of programme on alternate nights they would have got the same children back twice.

As readers of my monthly column will remember, I am one of the Festival Ballet's greatest admirers and have always stressed my admiration so that when, as in this last season, they offer us something so much below their usual high standard I feel I must protest most strongly. Let us hope that when the Company returns for their Coronation Season they give us something better.

(Photo: Derek Allen)

The Great Detective himself . . . Kenneth Macmillan in the name role in Margaret Dale's new ballet at Sadler's Wells Theatre.

The Great Detective — A Happy Burlesque

Sadler's Wells Theatre. Sadler's Wells Theatre Ballet. January 21. *The Great Detective* (Music by Richard Arnell, Choreography by Margaret Dale, Decor and Costumes by Brian Robb).

THE great Sherlock Holmes might not have seen the funny side of Margaret Dale's delightful ballet but I feel that his creator, Conan Doyle, would certainly have! For *The Great Detective* is a light-hearted burlesqued romp on Conan Doyle's theme of the struggle between Holmes and his arch enemy, the "Infamous Professor," and undoubtedly pokes fun at the seriousness with which Sherlock Holmes fans regard his exploits.

In three scenes—a mistaken arrest and the situation restored, the master criminal spins his evil web and, briefly, the Detective brings about the inevitable reckoning—the ballet is full of colour and fun and has not a dull moment. Richard Arnell's music is just right and, despite its modernity, manages to be tuneful. Brian Robb shows, in his first work for the theatre, that he has a very good understanding of the demands of stage decor—the scenery is gay and novel and his costumes unusual, particularly those of the human marionettes in scene two. And Miss Dale's choreography is full of ingenuity and humour—as was to be expected from her interpretation of her own roles.

Kenneth Macmillan, playing both the Detective and the Professor, with surprising little loss of breath!, was excellent, both looking and interpreting the part; Stanley Holden as the Doctor also looked the part but did not seem quite comfortable in it and David Blair and Maryon Lane (supplying the "love" interest) danced a charming pas de deux.

This is Miss Dale's first stage ballet—it is a very good effort.

TELEVISION — by Lisa Gordon Smith

Ashton's Work in Ballet for Beginners

ON January 5, in the fourth series of "Ballet for Beginners," the work of Frederick Ashton and the growth of modern ballet was analysed and explained by Felicity Gray, who also prepared the script, and was illustrated by a group of dancers led by Domini Callaghan, Michel de Lutry and Alexander Grant (the latter, of course, being "lent" for the occasion by Sadler's Wells).

It was, in fact, a field day for Wells fans, as the ballet excerpts were specially reproduced for television by Peggy van Praagh and Elisabeth Schooling, and supervised by Frederick Ashton himself.

Philip Bate, the television producer and "father" of these famous programmes, as usual devoted his talents to ensuring that clarity was not in any way sacrificed to television technique ; and the fact that, in doing so, he is still able to present pictures which are in themselves pleasing, might well be taken as an example by many producers in other entertainments.

The remarkable contribution made by Frederick Ashton to the development of ballet as we know it today was clearly shown in this programme, and none who have had the opportunity of studying the work of choreographers of other nations of the western world can doubt that this influence extends beyond these shores.

Felicity Gray chose, as the complete performance with which these programmes are always rounded off, that which is probably the most famous—as it is certainly the most universally popular—Ashton's ballet *Facade*.

This exquisite series of caricatures of different types of dancing expressed in terms of ballet can never fail to delight and it does stand the test of being often seen without creating boredom. Furthermore, it is only in the minds of those who believe that art is not art unless it is either tragic or turgid or both, that this can be considered a "minor" work. Miss Gray's explanations made it abundantly clear that in the solidity of its construction no less than in the brilliance with which the choreography expresses the different styles of dancing, this is a fine and lasting ballet in its own right as entertainment, no less than it is a cornerstone in balletic history.

It seems to me that "Ballet for Beginers" has now reached an awkward phase. It must now be sufficiently advanced in tone to interest the many viewers who have followed it from the very first programme, and it must yet be comprehensible to new viewers who have no balletic leanings and knowledge. This last is essential if the programme is to continue to hold its record for converts to ballet.

Everybody concerned carries off this difficult situation remarkably well ; but is it not time that the B.B.C. "plunged" to the extent of allowing time for at least a few *additional* programmes for "re-cap" purposes ? Thus new viewers could catch up without retarding the progress of those who are no longer completely to be regarded as beginners, and one of television's most popular series could advance to a wider horizon.

FILM — by Pamela Fletcher

Dancer Turns Actress in New Colour Film

Hans Christian Andersen. Carlton Cinema, Haymarket. Danny Kaye, Renée Jeanmaire, Farley Granger, Roland Petit.

This much-heralded colour film devotes more than a third of itself to ballet and, in these sequences, features French dancers Renée Jeanmaire (called only Jeanmaire in the film credits) and Roland Petit who was also the choreographer for all the ballet in it. Renée Jeanmaire is also an actress of no mean talent ; in fact, I should say that she is a much greater actress than she is a dancer (this was demonstrated very clearly when she came to this country and danced the name-role in *Carmen* a year or two ago), and she has a very large part in the non-dancing portion of the film.

Personally, I found the ballet in the film very slow and, in parts, rather boring. Petit was seen but fleetingly and I did not feel that his choreography was up to its usual standard, though this might have been caused by the limitations of the American way of filming ballet. The corps de ballet supporting Mlle. Jeanmaire were not of the best and there were far too many camera tricks introduced during the actual ballet sequences despite the fact that the main ballet, *The Little Mermaid,* was supposed to have taken place on the stage of the Theatre Royal, Copenhagen, 100 years ago! When will these major film producers learn that film ballet must be first-class dancing and not trick photography?

BALLET INTERES

Jean Stoneham of the Winnipeg Ballet Company as Aurora in "The Sleeping Beauty." *(Photo: Phillips-Gutkin, Winnipeg)*

GREETINGS from Canada ! I am very pleased to bring news of ballet in Canada to readers of BALLET TODAY.

Ballet is definitely on the upswing here with ever increasing interest from coast to coast. This is due in no small measure to the appearances of visiting companies, notably the Sadler's Wells Ballet.

While the two outstanding companies are the Winnipeg and the National, I would like to pay a brief tribute to the pioneers who, against all obstacles, including lack of financial support, continued grimly, until now Canada can boast two major companies.

Among these founders were Boris Volkoff (Toronto), June Roper (Vancouver), Gwen Osborne (Ottawa) and Gweneth Lloyd (Winnipeg). The Winnipeg Ballet is the oldest and best known across the country.

Miss Osborne of Ottawa, whose work was done mainly in the twenties and thirties, confined her efforts to local audiences, and for many years, was *the* exponent of ballet in the capital city and many of her pupils went on to join major companies in England and the U.S.A. Among these were Nesta Williams (Toumine), Betty Low, Pat-

GROWS IN *Canada*

Introducing a new Canadian correspondent, MARGARITA LANCERO, who was Musical Director of the Ottawa Ballet for seven years and editor of their monthly publication.

Marilyn Young, Peggy Rae Norman, Josephine Andrews, Carlu Carter (until recently with the Sadler's Wells Theatre Ballet), Kay Bird, Beverley Ivings and Marina Katronis in a scene from the Winnipeg Ballet Company's "Shadow on the Prairie." *(Photo: Phillips-Gutkin, Winnipeg)*

ricia Wilde, Nora White and Joan Pasch.

Mr. Volkoff's Canadian Ballet company was making small tours, chiefly in Ontario, in the early thirties and, not so many years ago, appeared in New York City.

Miss Roper conducted a very successful school in the twenties, the reputation of which was known far and wide.

The Winnipeg Ballet, founded by Miss Lloyd in 1938 was, due to its location in Canada always faced with long transportation problems in contrast to the Canadian Ballet Company with headquarters in Toronto. Nevertheless, Miss Lloyd braved all distance barriers to bring her company to other Canadian cities and, with good results! Miss Betty Farrally, as ballet mistress, shares the credit for the company's success.

Their first Trans-Canada tour was undertaken in 1945, the second in 1947, and the 1948 tour included Eastern Canada as well. Now these tours are the order of the season. In 1951, the Winnipeg Ballet gave a Royal Command Performance before H.R.H. The Princess Elizabeth (now Her Majesty the Queen) and the Duke of Edinburgh.

Today, in addition to the Winnipeg, we have a recently formed group, the Canadian National Ballet, under the direction of Miss Celia Franca, formerly of the Sadler's Wells, and these two occupy first place in popularity. Although a mere two years "old," this latter company bids fair to make a lasting impression on Canadian audiences. Miss Franca came to Toronto, selected the best available talent, and went to work. Now she, too, has taken her company on a five-week tour of Western Canada.

Miss Franca was fortunate in having a fairly large "pool" of talent from which to choose her dancers. Then too, hopeful pupils could go to Toronto for try-outs. Miss Lloyd, on the other hand, "started from scratch," and, giving full credit where it is due, it was no easy matter to launch a group, create interest and, work on a close budget.

The Winnipeg Ballet Company has just completed a most successful tour of Western Canada and plan another to include Eastern Canada as far as Quebec.

It is also expected that the company will tour outside the country, possibly in the United States, with a repertoire which includes original ballets on Canadian themes and the classics.

It has been suggested that the name of the Company be changed to the "Royal Winnipeg Ballet of Canada." It remains to be seen whether this would meet with the approval of the audiences. As the members of the company represent many Canadian cities there may be a feeling that the present name should be retained. At the same time, the city of Winnipeg is in a position to give voice in the matter as it is well known that the city as a whole, is behind its ballet company to the limit. Without the firm support of the Manitoba capital, the company could not have reached its present standing. Nothing has yet been decided.

(right) Another Winnipeg Ballet production is "The Shooting of Dan McGrew" and here is Eva von Gencsy as 'the Lady known as Lou.' *(Photo: Gilbert A. Milne & Co. Ltd., Toronto)*

The National Ballet Company of Canada returned to Toronto on November 26 from a five-week tour of Western Canada, having visited 11 cities and played to 20,000 Canadians. During their Winnipeg appearance, they were royally entertained by the Winnipeg Ballet Company.

The National opened a one-week engagement at the Royal Alexandre Theatre, Toronto, on January 19. Following this, it will tour Eastern Canada to make a first appearance in Ottawa.

While interest in television is almost at fever pitch, it is rather slow in getting started. The vast expanse of the country presents many difficulties as does the necessity for suitable studios, equipment and staff. But, it is getting there slowly but surely and, before we know it, television will be here to stay.

At present, the studios lack the facilities to bring large ballet groups to the screen and use small presentations.

An Ottawa dancer, Gilles Choquette, was engaged as choreographer for a Christmas pageant at the Montreal studios.

This makes Mr. Choquette, former premier danseur of the Ottawa Ballet Company, the pioneer in television from this district! Born in Hull, P.Q., across the Ottawa river, he is looked upon as a local dancer having been trained in this city under Nesta Toumine, Deborah Deering and Lisa Brionda, all former members of the teaching staff of the O.B.C. In his cast Mr. Choquette had thirty leading dancers from Montreal and other Quebec ballet studios.

Members of the Winnipeg Ballet Company have made preliminary tests for the Canadian Broadcasting Company and it is assumed that when facilities are available, this popular company will appear on television.

by Margaret Sharp

Dancers in 18th Century Meissen

(right) Inspired by the Italian Commedia dell'Arte, this porcelain Harlequin was cast about 1738 from a model by Kaendler at Meissen.
(Photo: Victoria & Albert Museum Crown Copyright)

(below) This lovely Meissen figurine of famous dancer Fanny Elssler is one of the proudest possessions of Sadler's Wells Theatre Ballet soloist Sheilah O'Reilly, who collects porcelain figures as a hobby.
(Photo: Derek Allen)

DURING the Middle Ages a few pieces of Chinese porcelain reached Europe by way of the Middle East but it was not until the 17th Century that it was imported into Europe in any appreciable quantity. Hard paste porcelain appealed particularly to the Germans and the princes and nobles, who were enthusiastic collectors, frequently had special porcelain rooms built into their palaces to display their treasures from the East. Augustus, the Strong, of Saxony, spent such fantastic sums of money upon his collection that China was described by E. W. Von Tschirnhausen, a leading physicist, as the 'bleeding bowl of Saxony.'

In those days, the search for the secret, which was known only to the Chinese, of making hard paste porcelain ranked in importance with the alchemist's search for the philosopher's stone which would turn base metal into gold. When Johann Frederich Bottger, an apothecaries' assistant who was attracted to the study of alchemy, was forced to flee from Berlin, Augustus, the Strong, offered him his protection and placed laboratories, assistants and large sums of money at his disposal for the purpose of making experiments.

The search for gold became a search for the equally fascinating and elusive porcelain and, in 1709, after much patient research, Bottger and his assistant, Von Tschirnhausen, had the exciting experience of removing from the kiln the first piece of hard paste porcelain ever produced in Europe. It was a great moment for them and although the specimens were as yet imperfect they had the satisfaction of knowing they were on the right path.

A factory was established the following year and, by 1731, when the brilliant young sculptor, Joachim Johann Kaendler, joined the Meissen factory as a modeller, practically all the technical difficulties had been overcome. Augustus died in 1733 and, in the same year, Kirchner, the chief modeller at Meissen, was dismissed for misconduct and Kaendler was appointed *modellmeister* under the enlightened administration of Count Bruhl. During the next twenty years Meissen reached a peak of artistic achievement that has never been surpassed.

Kaendler's porcelain figurines, which are nearly all about 8 in. high, are among the most enchanting expressions of 18th Century art. Many of them were inspired by the strolling players of the Commedia dell'Arte, a company of whom were invited to tour Germany by Augustus, the Strong, who had seen them in Paris in 1687, and by the masquerades, ballets and operas which were such a popular feature of court life.

The early figurines are baroque in style and the colours are rich and brilliant ; later, when the fashion changed, Kaendler modelled gay and fanciful rococo figures in which the colours are delicate and restrained. Like Degas's bronzes, his figures are full of life and movement and even at their most rococo they never lose their basic simplicity. His invention was inexhaustible and he modelled a hundred lively, animated figures of Harlequin alone, each one being entirely different from its companions. At a conservative estimate he is believed to have designed over a thousand figures, as well as a considerable amount of table ware, such as the famous Swan dinner service made for Count Bruhl, which marked the transition from baroque to rococo. His influence on the art of porcelain has been widespread throughout the Western world and scarcely a factory exists that is not indebted to him.

Meissen was placed on a commercial footing in 1750. It suffered greatly during the Seven Years' War (1756-63) and gradually the artistic lead was lost to the rival Nymphenburg factory. Porcelain figurines of varying quality were produced during the following years and in the middle of the 19th Century, the modeller Barre made a number of charming figurines, including a graceful statuette of Fanny Elssler, the famous ballerina. In the first quarter of our own century, Paul Scheurich modelled for Meissen, and his work includes figures of Nijinski and Karsavina (as a group), Eduardova, Fokina, Novikoff, and Bohm as characters in Fokine's *Carnaval*. Modelled from photographs and the original drawings by Bakst, they are delightful examples of modern ceramic art.

MEET JOHN HART AND MARGARET DALE by ELKA ALVAREZ

They Never Let You Down

ON stage they are two of the artists who never let you down. Whether she be a swan of a fairy or a member of the League of Light or he be a prince or an old man or a devil, you know that they will always give satisfying and polished performances. Off-stage they are, not surprisingly, two of the most practical and down-to-earth people I have met who, though their art is very important to them, both live full and broad lives apart from it.

John Hart and Margaret Dale were married on June 30, 1946 and had been engaged for a year before that. They have known each other since 1938 when she was a senior member of the Sadler's Wells School and he joined the then Vic-Wells ballet as his first adult professional engagement. (He had appeared as one of "the lost boys" in *Peter Pan* at the London Palladium in 1933 and 1935.) Both are completely and entirely English. Hart is a Londoner and Margaret Dale a Geordie from Newcastle-on-Tyne. They will tell you, with refreshing and humorous candour, that he is now 31 and she a year younger and that they have both spent more than 15 years on the ballet stage—and in one Company.

Hart, educated at the Polytechnic, Regent Street, London, was sent to Madame Judith Espinosa when he was 12 after he had shown a real aptitude at a local dancing school. Shortly afterwards he won a five-year scholarship to the Royal Academy of Dancing, studied jointly until he had completed his training with Madame Espinosa and at the Academy—and also continued his schooling at the Polytechnic. After two years of his five-year scholarship, he won another R.A.D. award—a two-year choreographic scholarship which covered all sides of ballet including history of art, etc., and the two scholarships ran concurrently. At the end of this period he won the first Adeline Genée Gold Medal for Male Dancers.

In 1938, when he was 17, he joined the Vic-Wells Ballet, going straight into the Company, and from the beginning, as well as his corp de ballet work, danced numberless roles of every kind. His first was the bread boy in *Harlequin in the Street,* then one of the zephyrs in *Cupid and Psyche,* the shepherd in *The Gods Go A-Begging,* the second red knight in *Checkmate,* the dancing master in *The Rake's Progress* and popular song and yodelling in *Facade.* When Robert Helpmann left the Company for a while to make a film, Hart took over most of his roles from him, including the prince in the full-length *Le Lac des Cygnes* (in which he partnered Margot Fonteyn at his first performance and Pamela May at his second!) Albrecht in *Giselle,* the Dago in *Facade,* bridegroom in *The Wise Virgins,* the name role in *Orpheus,* and the poet in *Les Sylphides.*

When war broke out and the Company, having been disbanded and reformed, went on one provincial tour after another, John Hart danced every male role imaginable night after night from the classics to the moderns. One record which he recalls with a smile as proof of how hard the dancers of the 1940's had to work is that on one Saturday he danced leading roles in two ballets in the early performance, partnered Beryl Grey as the Swan Queen in the full-length *Swan Lake* at the later one and Margot Fonteyn in the same role at the evening show!

Among the roles he danced at this time was the principal one in *Rendezvous,* the prince in *Casse-Noisette,* one of the brothers in Helpmann's *Comus* and Laertes in *Hamlet.* Before he joined up, in 1942, he had danced the leading role in all the classics—and he was then only 21.

In July, 1942, John Hart joined the R.A.F. and was sent on an 18-months course for wireless operators. Eventually he emerged as a high speed telegraphist and went to France, Belgium and Germany with a mobile wireless unit. Did he like service life? "Well, like all other service people, I grumbled like anything at the time, but, looking back, find that there was much about it that I enjoyed," he says. One such occasion, of course, was when he was stationed in Belgium and the Sadler's Wells Company came to Brussels on tour. At the last minute David Paltenghi fell ill and, without having had any real practise since he joined up, Hart stepped straight into *Les Patineurs,* and helped them out!

In 1945, he was sent with his unit to Australia only a month before the war ended. But nine more months elapsed before he returned to England and during that time he joined the ballet classes of Helene Kirsova and went back seriously into training. When he returned to this country and was demobilised at the end of June, 1946, he was able to go back immediately to the Company as one of the male dancers in *Symphonic Variations* which Ashton had just created. Now roles

(top left) "I am always cast as old men . . . " Here is John Hart as the Governor in "The Three Cornered Hat"—a role he has danced over 100 times. *(Photo: Gordon Anthony)*

(bottom left) "However straight I play my roles, everyone always finds them terribly funny . . . " Margaret Dale as the girl with the umbrella in "Ballabile." *(Photo: Dennis de Marney)*

(Photo: Angus McBean)

A dramatic part . . . John Hart as the Official in "Miracle in the Gorbals."

came thick and fast—the leader of the black men in *Dante Sonata,* the Governor in *The Three-Cornered Hat* (he has now done over 100 performances of this —"I am always cast as old men" he says with a grin), the official in *Miracle in the Gorbals,* the old shopkeeper and, later, one of the can-can dancers in *Le Boutique Fantasque*—partnering his wife in the latter, the government official in *Mam'zelle Angot,* the name role in the second cast of *Don Juan* (recently he has re-created this role at the Opera House), the lead in *Scénes de Ballet* and the prince in *Cinderella* with Violetta Elvin.

On the Company's second American tour Hart danced the groom and his wife the bride in *Wedding Bouquet.*

One of his greatest (and favourite) roles is undoubtedly that of Satan in *Job* and he has enjoyed dancing this in the last season. He was the "second cast" lover in *Tiresias* and, another outstanding part, the mysterious and wicked Stranger in *Mirror for Witches* with Anne Heaton. Then came *Bonne-Bouche* and once again John Hart was an old man—this time the Rich Old Neighbour who met such an untimely end. And his latest and most vigorous role, the robber Orion in *Sylvia.* And we have only listed his *leading* roles ; he has danced many other roles, often at short notice and with almost every ballerina in the Company—has partnered seven Princess Auroras in *The Sleeping Beauty* (Fonteyn, Shearer, Grey, Lindsay, Navarre, Elvin and Nerina) and danced Franz with eight Swanildas in *Coppelia* (Mary Honer, Pat Garnett, Peggy Van Praagh, Dale, Shearer, May, Nerina and recently Beriosova). Undoubtedly a balletic record!

But Hart is only one of a versatile pair. Margaret Dale has nearly as many and as varied roles to her credit. Whether humorous or serious, she brings to both supporting and leading roles a style and sparkle that is seldom seen in other dancers.

Born in Newcastle-on-Tyne in 1922, Margaret went to dancing school even before she attended day school and became at three-years-old the very first pupil of Miss Nellie Potts (now a famous north country dancing teacher). She was educated at a well-known local grammar school—Dame Allan's—where her mother had also been and her younger sister still goes. With Miss Potts she learned all kinds of dancing —ballet (then called "operatic") Greek, musical comedy, tap, national and ballroom. She passed her junior R.A.D. and Greek exams. and, when she was 10, entered a nation-wide dancing competition in aid of the Sunshine Homes for Blind Babies and reached the finals of the contest. These were held in London and her parents were willing for her to journey down to compete in them but the practical Margaret, when asked whether she would rather have the money spent on that or on a bicycle, plumped for the bicycle!

Later, however, Miss Potts accompanied her to London for her Elementary R.A.D. examination and eleven-year-old Margaret passed her exam. with honours.

At 12 she went into pantomime at the Playhouse, Newcastle, and played all kinds of parts. The following summer the Vic-Wells Ballet came to the Theatre Royal, Newcastle, on tour and Miss Potts asked Madame de Valois to give her and another pupil an audition. Madam agreed to take them into the Sadler's Wells School in a few months time. At 14, in 1937, Margaret went to London and joined the school, living in a boarding house nearby.

Probably her most popular role . . . Margaret Dale as the white cat in "The Sleeping Beauty" Act IV.

(Photo: Gordon Anthony)

When Margaret had been at the school for 14 days it was found that no children were available to act in the Company's production of *Casse Noisette*—and so for the first time she went on with the Company.

From then on she often danced with the Company as a student and when *Wedding Bouquet* was first produced at Easter, 1937, she understudied Julia Farron as the dog—the first of many animals that she was both to dance and understudy in the years to come. "I have a collection of animal roles second only to Pauline Clayden who beats me by about two" Margaret will tell you with a twinkle.

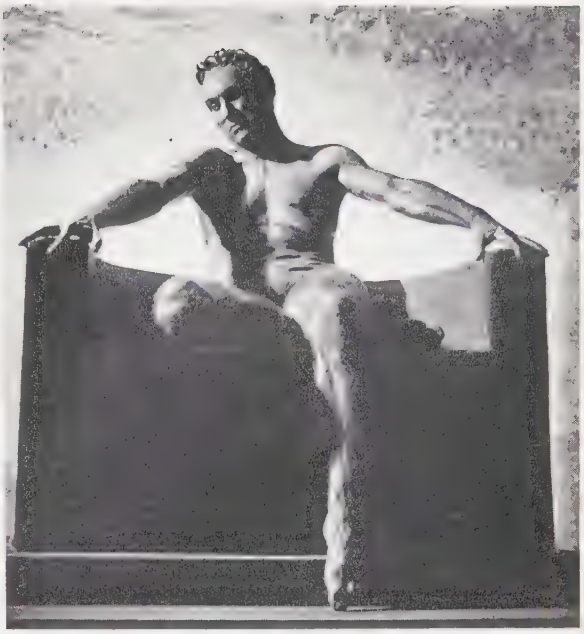
During her second year at the school Madam granted her a free scholarship, and in 1938 she had a tiny, speaking part in *The Emperor's New Clothes.* In the summer of 1939 she went on her first Company tour and when the Company was re-formed after the outbreak of war received her first contract as a permanent member.

And then came roles of every kind, many at a moment's notice, as on the first night of *Dante Sonata* in 1940. when Jean Beddells who was to dance as one of the white girls fell ill and Margaret stepped into her place. Cupid in *The Prospect Before Us,* a small role in Ashton's *The Wanderer,* the Attendant Spirit in *Comus* (her first important role), the Dog and later the Bride in Wedding Bouquet, the Fairy of the Song Birds, Blue Bird and Pussy Cat in *The Sleeping Beauty,* the principal role and the pas de trois in *Rendezvous,* one of the two cherubs (Michael Charnley was the other!) in *The Wise Virgins.* Next came Tango, Polka and Milkmaid in *Facade,* the page in *Hamlet,* and Madame Theodore in *The Prospect Before Us.* Like her husband, she has exhausting memories of working very much overtime during the war and of one particular Saturday when she danced one of Swanilda's friends, dance of the hours and follies in the full-length *Coppelia* at the two afternoon performances and followed it with solo roles in *The Wise Virgins, The Wanderer* and *Comus* in the evening!

Continued on page 20

(above) The character she likes best . . . Margaret Dale as the triangle-playing member of 'The League of Light' in "Bonne-Bouche."

(Photo: Dennis de Marney)



(above) His favourite role . . . a new picture of John Hart as Satan in "Job."

(Photo: Roger Wood)

(left) Margaret Dale, choreographer . . . at a rehearsal of "The Great Detective" Miss Dale demonstrates to the Detective (Kenneth Macmillan) exactly how a step should go.

(Photo: Derek Allen)

(below) Sweet little girl . . . Miss Dale as one of the American children in "La Boutique Fantasque."

(Photo: Angus McBean)

(below) Another devil . . . John Hart as the mysterious Stranger with Anne Heaton as the witch-girl Doll in "Mirror for Witches."

(Photo: Roger Wood)

In Act I the gay crowd of peasants and huntsmen pay homage, with Prince Siegfried (John Field) and his friends, to the Princess-Mother (Pamela May) as she enters with her ladies-in-waiting.

(*All photographs on these two pages by Baron*)

Odile (Beryl Grey) and Prince Siegfried (Field) dance the famous Black Swan pas de deux in Act III.

Odette, the Swan Queen, (Rowena Jackson) in a graceful movement, shortly after her first entrance in Act II.

CTURE PAGE

GOES TO
E LAC DES CYGNES

HIS month, Picture Page takes you to the splendid new production of *Le Lac des Cygnes* at the Royal Opera House, Covent den. More pictures will be found in the full w of the ballet on page four of this issue.

here have been three Odette/Odiles and e Prince Siegfrieds so far in this new pro- ion. Beryl Grey and John Field, Nadia na and Alexis Rassine and Rowena Jackson Michael Somes. Our striking cover picture Derek Allen shows Rowena Jackson as the magician's daughter, Odile, in Act III.

right) One of the national dances in Act III stirring and colourful Czardas.

re) Odile's moment of triumph. The prince) tells Rothbart the magician (Alfred Rod- s) that he wishes to marry his daughter while Princess-Mother (Pamela May) signifies her val.

final scenes. (left below) Rothbart's spell is en—the lovers are dead—and the swan-maidens mocking arms at him. (right below) The ground changes and through the waters of the Odette and Siegfried voyage to the world of al happiness. Their journey is watched by the -maidens, now restored to human form.

BALLET AT LA SCALA MILAN

(right) Sadler's Wells Ballerina Violetta Elvin in an unfamiliar guise. Here she is the ballerina in Milloss's production of "Petrouchka," a role she has not previously danced, with (left) Giulio Perugini as the Moor and Ugo dell'Ara at Petrouchka.

(left below) Miss Elvin is seen as Odette in "Swan Lake," with Perugini as Prince Siegfried. Milan critics praised Perugini both as partner and soloist.

All photographs on these pages are by Erio Piccagliani of Milan, as were the pictures of Luciana Novaro and Ugo dell'Ara used on page 11 of our January issue.

★ ★ ★ ★

(right) An exclusive picture of the great dancer and choreographer Leonide Massine who has recently been a guest star at La Scala in his own ballet "Capriccio Espagnol" which he produced there for the first time. Our Milan correspondent says "His performance was an example to all dancers—well-nigh perfect in execution of an exacting role though he is in his sixties."

(below) Ugo dell'Ara, author of the article on the opposite page, as the Miller in "The Three-Cornered Hat."

BALLET IN ITALY TODAY (Part 2)

by UGO DELL'ARA : Ballet Master and Principal Dancer of La Scala, Milan

AT Rome, for the last ten years, Mme. Iya Ruskaya has directed a National Dance Academy under the auspices of the Italian Government. While having a great number of students this school has, however, not so far produced any dancers of importance. Furthermore, there are a small number of private ballet schools in a few of our important cities. These, however, can hardly be said to teach any particular method or system. In Milan there exists the school of Mme. Belletti, a former ballerina of La Scala, and the private school of Mme. Martignoni—which she directs independently of her commitments at the La Scala Ballet School—and there is also my own school (I intend to open another at Genoa shortly) at which I try to foster a deeper knowledge of the classical dance and attempt to work according to a system. Lack of qualified teachers seriously hampers all these efforts however.

It is a sad thing to admit, but Italy, which produced such great dance systems as those of Blasis and Cecchetti, cannot now claim to possess a single teacher qualified to teach these academic systems. It is true that Enrico Cecchetti's son, Grazioso, has attempted to continue the teachings of his father. Not being a dancer himself, however, he can only contribute in teaching the theory of the system, not its practical application. Italy, in which the Cecchetti system was born must, a strange paradox, look abroad now for teachers who can bring back here the authentic Cecchetti method. I do want to state at this point that we don't want to bring back this system because we necessarily consider it to be superior to that of other schools, but because it is peculiarly Italian and therefore perhaps most akin to the needs of our dancers. I fully realize that it will not be enough to rely on the Cecchetti system alone to train a new generation of Italian dancers and to create the preconditions for the renaissance of the Italian dance. The classical dance is an international art to which all systems and certainly the French and Russian as well as the Italian have contributed an equal share. It is my contention that the good dancer will try to learn from all schools and systems and pick for himself what is best of each. We would therefore welcome teachers from other schools as well. We do want to be able to be proud again one day when seeing an Italian company in Italy whose repertoire will show the influence of our rich folklore, literature, music and the other arts. We need to find more choreographers who will adapt their works to the individual quality of Italian dancers, their tastes and temperament.

In this connection I must express my gratitude to Aurelio M. Milloss who since 1937 has devoted all his energies to the renaissance of Italian ballet. With the help of other great personalities in the world of dance, particularly Fokine and Massine, it was Milloss who sought to reintroduce ballet here on a scale equalling that of other countries, but ballet with typically Italian undertones.

Of purely native modern Italian choreography hardly anything exists. There have been my small efforts especially in connection with the large folklore spectacle, presented in 1949 in a number of South American cities. In a group with Italian singers, actors and musicians, we, a small company of 16 dancers were headed by my sister Lia dell'Ara (who is now lost to ballet in Italy and is prima ballerina at the Theatre Sodre of Montevideo, Uruguay) and my wife Wanda Sciaccaluga. As yet we cannot claim, however, to possess a native choreographer of international class.

I must not fail to mention how grateful we have been in Italy for the frequent visits here of foreign companies. The Sadler's Wells Ballet, the Paris Opera Ballet, the New York City Ballet, Ballet Theater, the Champs Elysées Ballet and now London's Festival Ballet and International Ballet have helped immeasurably to bring us closer to our fellow dancers from other lands. The now well-established tradition at La Scala to invite guest artists has brought us into contact with such ballet greats as Chauvirée, Toumanova, Fonteyn, Ulanova and now Elvin. Massine has worked with us for many years, Balanchine will come again this spring (1953), and Lifar also has been here. We are looking forward to meet Ashton and Mme. de Valois at a future season soon. We dancers are an international fraternity, we must be friends and know each other well. What we aspire to is that Italians will again be counted among the greats of ballet. Our artists must be seen in foreign lands more often, they must dance and they must study there. And so we encourage foreign companies to invite our dancers as guest artists abroad.

Milan Acclaims Elvin's Odette

DURING the last month Violetta Elvin has danced the Dance of the Hours in the opera *La Gioconda,* Odette in *Le Lac des Cygnes,* Act II and the ballerina in *Petrouchka,* in addition to Hecate, goddess of the witches in the opera *Macbeth.* The dance of the hours was given new choreography by Leonide Massine which was praised by some critics and criticised by others, but all were impressed with Miss Elvin's interpretation.

But it was as the Swan Queen in *Le Lac des Cygnes* Act II that Miss Elvin had her greatest triumph. The erudite "Corriere della Sera" said "On this occasion Elvin could finally make herself admired in the fullness of her abilities . . . her Swan Queen is an artiste of great fluency and full of attack ; she was an aristocratic petite figure whose arm movements were of rare elegance . . . ".

L'Unita: "Violetta Elvin made herself admired through her lightness and ease of movement."

Il Tempo di Milano: " . . . the lightest and most graceful Queen of Swans."

La Patria: "Elvin showed an excellent technique . . . ".

Corriere Lombardo: " . . . an enchanting Queen of the Swans."

Milano Sera: " . . . a ballerina of grace and outstanding lyrical quality."

As we go to press we learn that Miss Elvin has been asked to return to London somewhat earlier than anticipated to take over from Miss Margot Fonteyn (who will not be dancing) the name role in *Giselle* on February 9 and 14.

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Cranko and Howard Prepare New Ballets

TWO new ballets are in preparation for presentation at Covent Garden this season. The first will have choreography by John Cranko, music by Dohnanyi and decor and costumes by John Piper. It will be in one scene and last about 26 minutes. It is called *The Shadow* and will have its first performance on March 3.

The other ballet, to be presented in early April, will have choreography by Andree Howard, music by Donizetti, arranged by Dennis Apivor and decor and costumes by Sophie Fedorovitch. It is in the nature of a divertissement, will last 27 minutes and the leading role will be danced by Violetta Elvin.

★ ★ ★

For the first time Frederick Ashton is to produce an opera. It is *Orpheus* to be presented at Covent Garden on February 3. There is a ballet sequence (with choreography by Ashton) in the opera and it will be danced by Alexander Grant and Svetlana Beriosova.

★ ★ ★

The Sadler's Wells Theatre Ballet have been invited to accompany the Sadler's Wells Opera Company to Bulawayo, Southern Rhodesia, to appear at the Cecil Rhodes Centenary Celebrations in July. They will leave England during the last week in June and give performances for two weeks commencing on July 6.

★ ★ ★

We understand that Rowena Jackson will dance Princess Aurora twice in *The Sleeping Beauty* during the 11 performances of the ballet to be given at the Opera House from February 20-28 in commemoration of the seventh anniversary of the post-war re-opening of the Opera House and the first performance (*The Sleeping Beauty*) of the Sadler's Wells Ballet there.

★ ★ ★

Ram Gopal, the Indian dancer, flew to Ceylon on January 22 to arrange the choreography of the dance sequences in a new Paramount film now being made there, starring Vivian Leigh and called "Elephant Walk." He will then probably go on to India and return to England about the end of March.

★ ★ ★

Josephine Spaull and Christine Hindmarsh have left Ballet Rambert.

Fonteyn's Return Postponed

We very much regret that Margot Fonteyn will not now be dancing at Covent Garden for some weeks. Miss Fonteyn had an attack of diphtheria in October and her convalescence has not been as rapid as had been hoped. She has therefore been advised to delay her return for some weeks and she will not be dancing in any of the performances for which she has been announced up to February 14.

The following changes in the programme announced for the period January 20 to February 14 have therefore been made: —

January 20: *Daphnis and Chloe* in the place of *Les Patineurs*.

January 29: *Le Lac des Cygnes* with Grey and Field.

February 9 and 14, matinee: *Giselle* with Violetta Elvin

(Photo: Derek Allen)

Oleg Briansky as the Nutcracker Prince in "Casse Noisette" which the Festival Ballet presented at Festival Hall during the Christmas Season. The Company is now appearing in Paris.

It is a pleasant and well deserved tribute to British ballet that Mr. Boris Anrep has represented our best-known dancer in his mosaic pavement at the National Gallery. In this very decorative and amusing composition, Mr. Churchill is surrounded by figures representing modern virtues, such as Lucidity and Compromise. The models are all well known in fields as diverse as philosophy, science, and literature. They include Bertrand Russell, T. S. Eliot, Edith Sitwell and Lord Rutherford. With Edward Sackville-West, Margot Fonteyn represents Delectation.

Our heartiest congratulations to a real Opera House romance: that of Fiorella Keane of the Sadler's Wells Ballet and Michael J. Manuel, the ballet stage manager at Covent Garden, who became engaged a few weeks ago and were married at Caxton Hall, London, on January 22. Miss Keane who is 22 and Mr. Manuel (24) had known each other for several years since both joined the Company. After their wedding they had a wedding reception at the Opera House. This was the first wedding reception to be held there and was attended by the General Administrator, Dame Ninette, Frederick Ashton, Arnold Haskell, Margot Fonteyn and many of their Opera House colleagues. They took only a week off—their honeymoon was spent in Paris—and are now both back at work again and getting settled into their flat in St. Peter's Square, Chiswick Mall.

★ ★ ★

Congratulations to Sadler's Wells Ballet dancer Greta Hamby who has become engaged to actor Peter Carraras—he is known professionally as Peter Augustine. They plan to get married next summer.

★ ★ ★

Josephine Gordon, who danced in the Victorian pantomime "Babes in the Wood" at the Players' Theatre Club, received a letter from Denmark recently addressed "Josephine Gordon, Players' Theatre, London, England." It was from a young Army officer in Copenhagen who had seen a photograph of her taken at the pantomime's dress rehearsal printed in a Danish newspaper. He is a keen balletomane and is very anxious to correspond with her to hear all about British ballet—and Miss Gordon!

★ ★ ★

We understand that the name of the ballet that Michael Charnley (who has joined the Company as a choreographer) is preparing for the Coronation performance of Festival Ballet is *Alice in Wonderland*. *Peer Gynt* which was originally planned, will not be danced. While the Company was at Festival Hall recently, they were rehearsing a balletic version of *The Merry Widow* which was probably to be given its premiere in Paris.

★ ★ ★

Sonya Hana has joined the Sadler's Wells Theatre Ballet.

★ ★ ★

It is rumoured that Madame Rambert will no longer go with the Company on its long tours. Miss Joyce Graeme has been appointed artistic director of Ballet Rambert.

Stage Make-Up Through The Ages

BY TERPSICHORE

MAKE-UP has existed since earliest times, when it was chiefly used to decorate the body on ceremonial occasions, the head being covered with a mask. The principal colours used were obtained from grey and white clay, red and yellow earth, black charcoal or soot and white chalk or lime. False hair was down stuck on to the skin with blood. Juices of berries gave deep red and purple stains, henna a brilliant orange and woad a blue. Henna is still used in eastern countries to stain the palms of the hands and soles of the feet, because it toughens the skin for work and bare-foot walking while preventing the formation of callouses. One application lasts many months.

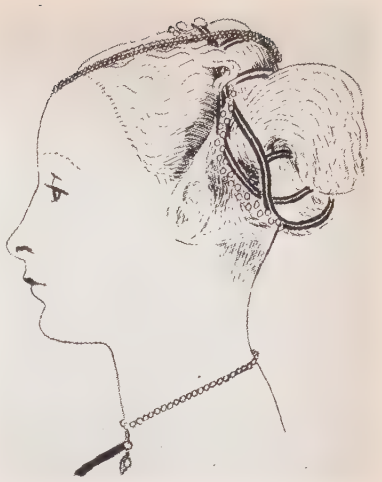
The antique theatre still employed these primitive methods of make-up, the actors wearing masks, some of which were carried over into the Italian pantomime. Because the Romans over-indulged in cosmetics in private life the early Church forbade their use. However, the Crusaders, returning from the east, re-introduced cosmetics to Europe. Unfortunately, the other eastern habit, bathing, did not become popular in the western world!

In the thirteenth century white, red and yellow face-tints were known, and hair dyes were extensively used, since it was fashionable to be blonde. Hair was also plucked from the forehead in order to present a large brow. By the seventeenth century powder was in general use, both on the face and on wigs. So much irritation was caused by falling powder that back-scratchers became an accepted toilet article. The French Revolution and the introduction of a powder tax by Pitt in 1795 put a stop to its use, in France and England at least. The fashionable patches of varying shapes were made of gummed paper or taffeta. At the Chinese Court, where they were also worn, they were usually jewelled, a fashion which some cosmetiers tried to re-introduce about a year ago.

On the English stage the use of face-masks was discontinued towards the end of the sixteenth century, although on the Continent they were worn for almost two hundred years more. They were replaced by a simple make-up, of powder, and wigs where necessary. In Victorian times, modesty decreed no cosmetics, and make-up was confined to the theatre and the brothel.

The introduction of gas-lighting in theatres at the beginning of the nineteenth century created new demands and heavier make-up had to be used.

Make-up of today . . . Michael Somes wore this heavy and grotesque make-up as the male Tiresias in the ballet of that name. *(Photo: Gordon Anthony)*



Subterfuge of yesterday . . . in this copy of Pallaiuolo's famous "Portrait of an Unknown Lady," we see the fashionable blonde hair—probably dyed—plucked from the forehead in order to present a large brow.

Dry colours were applied direct to the skin or over a grease foundation.

In 1881, the Savoy Theatre in London was opened, the first theatre in the world to have electric lighting. An even more efficient method of making-up had to be devised now; the stronger the electricity the lighter and thinner the make-up needs to be. By 1870 grease-paint was already being manufactured in sticks and with modifications, provided the answer. This familiar method of tinting the skin is gradually giving way to more quickly applied lotions and creams, which give the desired colour when applied even in a thin film. So many young artists make the mistake of applying too many colours in too great a quantity instead of a film of the required shade. It should be remembered that make-up, if rightly used, not only convinces the audience, but, of equal importance, by enhancing the performer's appearance, gives a confidence which can only improve the performance.

Perhaps a Government Act of 1770, which I quote, is not, so very old-fashioned after all! "That all women of whatever age, rank, profession or degree, whether virgins, maids or widows, that shall from and after such Act impose upon, seduce and betray into matrimony any of His Majesty's subjects by the scents, paints, cosmetic washes, artificial teeth, false hair, spanish wool, iron stays, hoops, high-heeled shoes, bolstered hips, shall incur the penalty of the law in force against witchcraft and like misdemeanours, and that the marriage, upon conviction, shall stand null and void."

Chichester's Club was Formed in 1944

The Chichester Ballet Club was formed in January, 1944, to enable members to further their knowledge of and interest in the ballet and all forms of art with which it is connected. There are twelve meetings during the year, and demonstrations and recitals are arranged for members.

Last year's activities included a talk and pas de deux demonstration by Cecil Bates and Mary Munro of the Ballet Rambert; a lecture on Diaghileff by Laura Wilson; a demonstration of Spanish dancing by Robert Harold.

Among the facilities of the Club are a lending library for members and they can attend ballet and Greek dancing classes of they wish. Productions are staged by members from time to time.

President is George Booth, and organising secretary: Miss Marion Lombard.

A vigorous dance by members of the Yugoslav States Company of National Songs and Dances. The company, which comes from Croatia, has about 40 members and they have just returned to Yugoslavia after a two-month tour abroad. Next issue, Ursula Rasica writes about the company and their tour.

(Photo: Toso Dabac)

LISBON by Geeno Gare

The "Ballet Margarida de Abreu" starring Anna Maria Mascolo and Fernando Lima appeared for a few nights at the San Carlos Opera House with their repertory, a novelty *Grazioso* set to Bach music ; *Pictures at an Exhibition* (Moussorgsky) and *Polaca Heroica* (Chopin) with new costumes, scenery. All choreography and staging by Margarida de Abreu. The music was provided by two pianos with celebrated artistes Nella Maissa and Helen Cohelho.

The Verde Gaio group has again appeared for a few performances at the Sport Palace. The Lisbon public has filled with equal enthusiasm the aristocratic San Carlos and the six thousand seats Sport Palace. The four ballet schools (Margarida de Abreu, Ruth Aswin, Sosso Dukas and Mme. Britton) have already enrolled more than a hundred pupils each. Ballet is fashionable in Lisbon at present.

★ ★ ★

Josè Toledano and company are appearing in cabaret ; Maria Carmen Hurtado from Argentina and Pedro Lorca from Puerto Rico are dancing at the Lope de Vega ; Alberto Torres has opened a school ; Marifè, Josè Luis Romero and Luisa de Cordoba are mounting a ballet ; Eusebio, veteran classic and Spanish dancer, has opened the largest and most modern of Madrid schools and has plenty of pupils.

★ ★ ★

The Gran Teatro del Liceo, opera house, has reopened for the winter and spring season. Les Ballets de Barcelona will provide the bulk of the dancers and give special ballet performances. Director, choreographer and star of the ballet troupe is Magrina ; the ballerina is Rosita Segovia. Some good dancers of the Liceo, like Jesus Garin, Maruja Blanco, are working in revues. Vicente Escudero has given two lecture-demonstrations to more than full houses.

The schools have reopened with literally hundreds of pupils. Marina Morgan, assisted by Juan Tena, has been providing groups of girls and boys for various reviews since the school specialises in this field. Schools of Van Heller and Rosario Contreras are also reporting many pupils.

GERMANY by S. Gordon Joseph

In the Russian sector of East Berlin, audiences are encouraged to take an interest in folk dance ballet, and with this end in view a number of large companies have been invited as guests from the Iron Curtain countries to perform their national dances. The Comic Opera Ballet group, since the celebrated Sabine Ress left, has been under Ilse Meudtner as ballet-mistress, prima ballerina and choreographer. She too favours folk-style ballets although in the Western idiom of Spain. Some of their chief performances last year were de Falla's *Three-Cornered Hat,* Rimsky-Korsakov's *Capriccio Espagnol* and a piece called *Cafe Cantante.* The group is fairly popular although there has been some criticism directed against the undue emphasis on castinet virtuosity.

The chief company of the Eastern Zone is the Staatsoper, not to be confused with West Berlin's Städtische Oper. Its leading members are Regina Gallo, Ilse Schulz, Elenor Vesco and Michael Piel, with Daisy Spies as choreographer. As efficient as this group is, it sadly lacks the lustre of former days.

At one time it stood at the peak of German ballet when Tatiana Gsovsky was ballet mistress, with a list of successes such as *Don Quixote, Prometheus, Romeo and Juliet,* and Gert Reinholm danced as soloist. In the ensuing period a host of top-line names left the company, including prima ballerina Natasha Trofimowa and Gisela Deege (now both in Hamburg), Peter van Dijk and Maria Fries (who both went to Wiesbaden), Edel von Rothe (to Düsseldorf) and Sybill Werden who has done film work.

Authorities are aware of the depletion and they set up a school for the Staatsoper about a year ago in the East Sector on the initiative of the Town Art Commission and City Magistrate. This Staatliche Tanzschule offers 120 pupils a four-year training course under modern dance teachers Gret Palucca and Marianne Vogelsang.

U.S.A. by Hope Sheridan

On December 8, Mia Slavenska and Frederic Franklin and their little ballet company, with Alexandra Danilova as guest artist, came into town for a week at the Century Theatre. Their company is designed exclusively for road touring, and a good one it is. The chief work of this company's repertoire is Valerie Bettis' arrangement of *A Streetcar Named Desire.* Rayburn Wright has adapted parts of Alex North's music for the screen version of the play, and it is against this music that the balletic *Streetcar* is set. Saul Bolasni designed the costumes and Peter Larkin has set the stage with disturbing and suggestive simplicity. *Streetcar* is a cross between choreographic acting and straight theatre ; it is most certainly not a ballet. A person not familiar with either the play or the film might find it impossible to follow. The plot is crammed far beyond the load it can carry with extraneous bits and pieces. One thing is certain, however, from an audience standpoint *Streetcar* is a theatrical success. Regardless of large patches of confusion, you *do* respond, and there is one passage in particular, in which the angered Stanley pursues a terrified Blanche through a series of shuttered doorways (suggestively Dali-like) which possesses a very definite power and climax. Mia Slavenska in the role of Blanche and Lois Ellyn in the role of Stella gave fine performances, but it was Frederic Franklin as the animal Stanley who gives the performance of his career. Marvin Krauter, as Mitch, was also first class.

MORE ABOUT U.S.A. NEXT ISSUE

The Slavenska-Franklin Ballet enjoyed great success and was extended to January 3. The New York City Ballet extended its season to January 25.

ART APPRECIATION FOR DANCERS No. 4

CONVENTIONS v. REALISM

by Gladys Lasky

Comparison through the ages . . . (left) antique ritual dance from a wall painting in the Naples Museum ; (right) a hand-holding group in scene three of "Daphnis and Chloe" (*Photo: Baron*)

WE have already mentioned that functionalism is a necessary attribute of a building. It should also be the guide to the designer of anything we use in everyday life, from furniture and household goods to clothing. Not least is it essential in the theatre, where sufficient space must be left on the stage for the action to unfold and where costumes must not only please the audience but also be easy to wear.

Let us take the first point. The legitimate drama is not unduly restricted when realism has guided the scenic artist. But it will be realised at once that ballet makes different demands on the designer. The acting area must be as large as possible ; and there must be many entrances. For these reasons it is rarely that a box-setting is used in ballet, the more traditional backcloth and wings being in more general use. *The Rake's Progress* comes to mind immediately as one of the exceptions, but this ballet reproduces the Hogarth paintings very closely and its composers have accepted the limitations as a challenge, splendidly met. Even so, some of the colours have been changed. The art-purist may object, but Rex Whistler, with his impeccable sense of rightness, had realised that a colour which showed when static might well be lost in movement and would need strengthening.

This ballet raises another point, that of the use of the ballet shoe. The costumes are strictly in period, but the Betrayed Girl wears satin blocked ballet shoes. Why do we not object ? Possibly because the dancing throughout the ballet is full of meaning and the Girl uses her *pointes* in a manner which seems to be the natural expressing of her emotions. The end, to employ a cliché, has justified the means. This is an argument which is constantly recurring and there can be no one answer. If the ballet is otherwise beyond reproach, few critics will oppose the use of a ballet slipper ; one might as well argue that swans do not dance at all. No! The *pointe* shoe is an accepted convention which is adversely criticised only when it is abused.

This most usually occurs when every other detail of a work is accurate historically, save one ; in a ballet it is generally the movement. Thus there would be an outcry if a mythological story, correctly dressed in antique costume, were danced on *pointe*. This is the fault of the audience, which demands realism in scenery and costume, knowing full well that we cannot reproduce the music and movement which should accompany them. Those who objected that *Daphnis and Chloe* looked too modern would have objected more loudly had it been accurately dressed.

The cultivation of good taste will do much to help us in our judgment. But we must learn to accept as ballet conventions, together with the *pointe* shoe and non-realistic movement, stylised scenery and adaptations of costume styles which allow the full range of expression through movement.

(The original Hogarth paintings of The Rake's Progress may be seen at the Soane Museum, Lincoln's Inn Fields, London. Nearest Tube station, Holborn-Kingsway.)

Dancers We Should Like to See More of . . . . . No. 2

MONICA LEIGH

Monica Leigh, nearly 19, is a member of the Festival Ballet and has so far danced the tiny roles of little Clara in "Casse Noisette" and the fiancee's little sister in "Le Beau Danube" with great charm and distinction. Half-German, her real name is Monica Ertz, she first took up dancing when she was 11 at Felpham, Sussex, where her parents have a school. At 15 studied with Madame Vera Volkova and while there was chosen by Aurelio Milloss to dance in the Florence Maggio Musicale and went to Florence for five weeks in 1950. Then returned to Volkova where Anton Dolin chose her to dance will-o-the-wisp in "Where the Rainbow Ends" at the Stoll Theatre and afterwards invited her to join Festival Ballet. In addition to corps de ballet work, has also danced Fanny Cerito in "Pas de Quatre." Ambition ? To dance the young girl in "Le Spectre de la Rose" and Prelude in "Les Sylphides."

(Photo—as Little Clara—by Derek Allen)

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MEET JOHN HART AND MARGARET DALE
Continued from page 10

During the Company's season at the Princes Theatre just before war ended she danced both Papillon and Columbine in *Carnaval* and her first Swanilda was danced with Harold Turner as Franz during the Company's visit to Germany in 1946. When the Sadler's Wells Theatre Ballet had its first performance in 1946 Margaret Dale and Norman Thompson were its first guest stars and danced Sugar Plum Fairy and the Prince in *Casse-Noisette.*

After the Company was established at Covent Garden, Massine joined them for a time to produce some of his ballets and Margaret excelled as the little girl in *La Boutique Fantasque.*

In *Cinderella* she was first one of the two serving maids and, later, the Spring Fairy. In the delightful, French *Ballabile,* she was to dance in the circus scene and to understudy Anne Negus who danced the lead in the umbrella and ballet scenes. When Anne Negus left the Company shortly after the first production, Margaret took over both her roles and thus danced three different parts in one short ballet. In Constant Lambert's *Tiresias,* she was the strange black and white Neophyte and in *Mirror for Witches* had, as one of Titus's twin sisters, "my first epileptic fit on the stage—and the first time I have undertaken a really dramatic role." ("I don't have epileptic fits *off* stage either!" she added with a chuckle!)

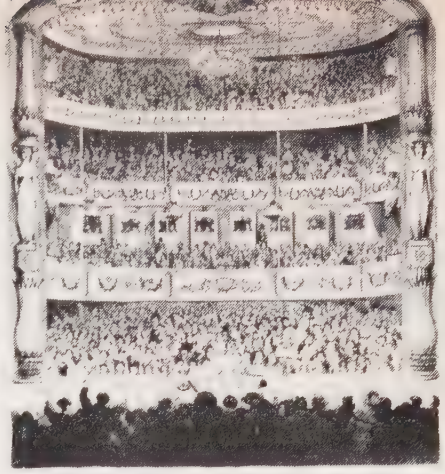
Most dancers have a favourite role and Margaret Dale is no exception. Hers, characteristically, is a humorous one. And as the triangle-playing member of the League of Light in *Bonne-Bouche* she certainly captured all our hearts. Even in *Sylvia,* in which she has but the tiny role of the muse Comedy, she manages to create a character full of life and mischief.

And now while still dancing full-time at the Opera House in roles of all kinds, Margaret Dale has turned to choreography, which she enjoys but does not prefer to dancing. She has already created three small ballets for children's television and first re-created a pre-war production for them called *The Three Bears,* in which she had danced in 1938. *Happy Families,* based on the card game, *Kitchen Carnival,* in which the kitchen utensils came to life, and *Pharos Phantasy* (the last, a four-minute ballet about lighthouse keepers, was produced at Radiolympia) followed and in each Margaret's friends and colleagues from the Company danced. Knowing of her spare-time activities, Dame Ninette invited her to create a new ballet for the Theatre Ballet and

Continued on page 22

The

So popular were REGINALD P. MANDER'S earlier articles on the Old Vic and the Dance, and the history of Sadler's Wells, that we now present a similar two-part history of the Old Vic, home of so much early ballet, by the same author.



(left) One of the earliest attractions at the Vic was a massive glass curtain installed in 1821. Note the audience reflected in it and an Indian juggler performing in front.

THE ROYAL COBURG, the original name of the Old Vic, was built as an aftermath of the opening of Waterloo Bridge in 1817 which resulted in the immediate development of the land on the Surrey side of the river. The ground was waterlogged and had previously formed a part of the Lambeth Marshes. This new playhouse was opened to the public on Whit Monday, 1818, the initial programme including a melodrama entitled "Trial by Battle." The theatre had been named in honour of Prince Leopold of Saxe-Coburg, later the first King of the Belgians. This makes the several subsequent visits of the Old Vic Company to Brussels all the more interesting. Prince Leopold married Princess Charlotte, the only daughter of George the Fourth, who, if she had survived, would have become Queen.

One of the results of the opening night of the Coburg was a law-suit in which Clown Norman sued Mr. Glossop, one of the managers, who was also a wealthy cheese merchant in Soho, for engaging Clown Usher of Astley's to play when he had previously contracted with him to appear. Norman was awarded three hundred pounds damages. An elderly member of the Coburg staff in his evidence, mentioned that as a young man he had played in the same company as David Garrick, which forms an interesting link between the Vic and an earlier theatrical era.

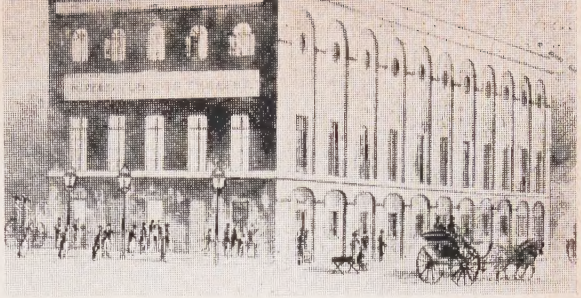
The Coburg, not being a Patent Theatre, was debarred from staging straight plays and confined itself mainly to melodramas, farces and burlesques, although in its earlier years it tried to popularise Oratories in Lent with the assistance of the famous singer, Mr. Braham. If the Coburg manager had wished to stage, say, "Romeo and Juliet" the title of the play would have had to be changed to "The Lovers of Verona" and songs and dances interpolated.

One of the earliest attractions to draw patrons into the theatre was a massive looking glass curtain which unfortunately the management was in the habit of displaying covered with dirty finger marks! In 1824 a melodrama was staged entitled "George the Third, the Father of his People." This was a very daring production for the old King had only been dead for some five years. Apparently the piece annoyed one of the gallery patrons for he flung a pint pot at the actor impersonating the King and was seen incarcerated in the lock-up. Even on the night when the theatre was first opened one of the critics reported that the audience was not so select as could be desired. The gallery audience was undoubtedly rough but was also critical. On one occasion one of its members called out "We don't expect grammar at the Vic but you might at least join your flats."

On the death of Princess Charlotte it was decided to rename the theatre and one cynic suggested calling it the Abbattoir for, as he said, anything produced there would certainly be butchered. It was eventually decided to call it The Royal Victoria in honour of the young princess who later became Queen. She was brought to the theatre by her mother when she was fourteen to see Guy Mannering. Edmund Kean, Macready, Phelps, Joey Grimaldi and his son and Mesdames Vestris and Celeste were some of the great artists of the past who appeared at the theatre. Even from its opening day as the Royal Coburg in 1818, the Old Vic always included a fair amount of ballet and dancing in its programmes. In at least its earliest days there was always a house ballet master. The first was Charles Le Clercq who, with his wife, trained many dancers who subsequently

Fascinating Old Vic

Where Our National Ballet Really Started



How the Royal Coburg Theatre (the Old Vic's original name) looked when it was opened to the public in 1818.

became well-known. After fourteen years or more, Le Clercq was succeeded by a Mr. D'Albert, who in due course gave place to Mademoiselle Rosier. In 1860 a famous Harlequin of the previous generation, Frederick Frampton, became licensee of the theatre where he and his wife Matilda Kemp, a pupil of Taglioni, had danced on many occasions.

Ben Webster the first was one of the original members of the company and just before the war another Ben Webster, his grandson, appeared with the Vic company and his daughter Peggy Webster had some years previously played leads at the theatre. It was during the Keah season at the Coburg that for the first time part of the pit was turned into stalls.

It was during Davidge's management of the Coburg that Kean appeared there. Davidge had been a member of the original company and subsequently became sole lessee. He ran the theatre in conjunction with a playhouse at Norton Folgate near Liverpool Street Station called the City of London. The Coburg Company played at both theatres nightly being transported in coaches fitted up as dressing rooms. Davidge had the reputation of being a close fisted and inconsiderate employer. As an actor he was best as testy and doddering old gentlemen. He left the Vic on filing his petition in bankruptcy due to an unfortunate theatrical speculation in Liverpool. He soon obtained his discharge and then leased the nearby Surrey Theatre. He died in 1842 worth £27,000.

Originally the theatre had not been solely dependent on the immediate neighbourhood for its audience but at a later date the Waterloo Road area became so rough that theatre goers from the West End would not venture there. This was partly due to an influx of Irish labourers into the district engaged in extending the railway from Vauxhall to Waterloo. About this time Osbaldiston, who had previously managed Covent Garden, was in charge at the Vic. He lived in some style on Brixton Hill and ran a carriage and pair, also owning a racehorse. He carried on a notorious intrigue with his leading lady at the Vic for several years and was prosecuted for running unlicensed bars at the theatre. He told his audience that he had a racehorse, Running Reins, which was entered for the Derby and was certain to win. The patrons of the Vic to a man backed it and it won with ease but was later disqualified when it was discovered that it was a four-year-old and not a three-year-old.

In 1847 a notice appeared in the press that Pickfords had bought the Royal Victoria Theatre for use as a parcels office. It is not known why this plan failed to mature. The Vic, however, in the course of its long history has had several similar threats to its existence. Today it is the oldest building in the Metropolis still used as a theatre. It has, in the course of time, undergone many structural alterations but it has never been burnt down or entirely rebuilt. Its narrowest escape was probably when the primitive apparatus which provided the original gas lighting for the theatre blew up in the basement and killed several of the stage employees. The horse shoe shaped circles are as they were originally designed except for the fact that the top two tiers have been amalgatated. Charles Dickens knew the Old Vic well as he often visited it both as a newspaper reporter and also to see some of the dramatisations of his novels presented there. His friend, Clarkson Stanfield was the first scenic designer and Douglas Jerrold whom he knew, was for several years the house dramatist.

The Old Vic fell to its lowest artistic level between the years 1840 and 1860. It is felt that at this period the dramatic activities of the theatre were a secondary consideration and were mainly used as a cloak for the operations of the unlicensed bars which were the most profitable part of the whole enterprise. The wholesale distribution of admittance vouchers to those exhibiting playbills seems to confirm this view. The early Coburg box ticket illustrated shows that in the earlier days privilege tickets were not issued entirely without fee but on payment of a purely nominal sum. Under the subsequent managements of Messrs. Frampton and Fenton and of Mr. Cave a much better standard was achieved and law and order were restored in the playhouse.

When these gentlemen controlled the destinies of the theatre times were very bad in the neighbourhood. From its earliest days the theatre had to compete with the Surrey and with Astleys both of which were situated only a stone's throw away. Later a new counter attraction arose, the "Penny Gaff" of which there were several, both in The Cut and The Lower Marsh. Cave, the last manager under the old regime, found that when he arrived at the theatre it was overrun with rats. He coaxed one queen into the building in the hope of keeping the situation under control and very shortly afterwards found that he was acting as host to a veritable army of cats! Cave instituted a programme which was very much akin to that presented at the music halls but, although he had previously run successfully theatres which had broken the hearts of earlier managers, the Old Vic beat him. In 1879 the old theatre stood empty and forlorn and was for some time only opened on Sundays when Moody and Sankey and other similarly minded gentlemen held religious meetings there. It looked very much as if the days of the Vic as a place of entertainment were very nearly over.

However, in the same year it was decided to make the old playhouse the scene of a social experiment and it was reopened as a Temperance Music Hall under the name of the Royal Victoria Coffee Music Hall. One of the early playbills referring to this period bears the name of Charles Coburn who achieved fame later as the singer of the popular ballad "The Man Who Broke the Bank at Monte Carlo." The connection of the family with the theatre has been maintained for Coburn went to Miss Baylis' funeral and his daughter today frequently visits the theatre. The first manageress of the new venture was Miss Emma Cons. It is not generally realised that neither she nor her successor Miss Baylis were the first women to control the destinies of the theatre. There was a Mrs. H. Beverley, the wife of a previous lessee, Miss Eliza Vincent, a very talented artiste, who wasted the best years of her life playing servant girl heroines at the Vic, and Miss Marie Henderson a famous Mazeppa of the period.

Part 2 next month

Continued from page 20

it was that—*The Great Detective*—which had its premiere on January 21 (see page 5).

"Althought it is lighthearted, it is not meant to be screamingly funny" Margaret told me rather sadly "but I am sure everyone expects it to be, because I have always noticed that however straight I have played my non-classic roles, everyone always finds them terribly funny! I don't know why." That, of course, is the secret of her charm.

But the Harts had by now decided that they had talked enough about their respective careers and were keener to discuss their many—and unusual—hobbies. Their main hobby is their annual summer holiday and this is talked about and planned for during the entire year. Each holiday, they visit a different area on the Continent in their high-speed open sports car, often taking with them other friends from the Company. Last year they went to Spain and have now added to their hobby list—they tell me that they have "gone as mad" on bullfighting as any balletomane is on dancing!

The car itself is really more John's interest than his wife's, though it often intrudes on her when he takes it periodically to pieces and puts it together again in the sittingroom of their maisonette in Earl's Court, London! But they both love motor racing and attend all the race meetings their off-duty will permit—and as many ice hockey matches and films as possible! Then Hart is very keen on photography and is a hard-working amateur with his camera, as he is with his paint brush, both as an interior decorator for the home and as a serious artist (he even attends evening art classes at the Hammersmith School of Arts and Crafts). Woodwork is another interest with him that has also benefitted their home and much of the modern furniture in it has been made and built in by Hart himself. With all these interests they have little time to get bored but still find a few minutes now and again to discuss their joint ambition—to build their own house in the not-too-far-distant future.

So this laughter-loving pair, who can both be serious and sincere when occasion demands, combine a keen awareness of everyday life with the fairytale world of ballet and certainly manage to make the best of both worlds. John, with his succession of princes and old men and devils and Margaret with her "little swans" and fairies and comediennes form a combination both on and off the stage which the Company could not do without.

BALLET AT HOME

★ RECORDS

The Sleeping Princess (complete ballet) by Tchaikovsky, played by Anatole Fistoulari and L'Orchestre de la Societe des Concerts du Conservatoire de Paris. Decca. L.P. LXT2762/3.

Here at last, the successor to the complete *Swan Lake,* is the first full-length recording of *The Sleeping Beauty.* It is certainly a faithful rendering of the score and on the whole is very pleasing to listen to, but in parts it lacks delicacy and very little of it is in the correct dancing tempo that we are accustomed to when it is played for ballet. Nevertheless this is a set to own and enjoy.

Les Sylphides by Chopin (arr. Gordon Jacob) played by Hugo Rignold and the Royal Opera House Orchestra. Parlophone. L.P. PMD1003.

Another full-score record, this 10-inch long player is the best recording of the ballet I have heard. This is indeed a dancing record and is one that ballet clubs aspiring to produce *Les Sylphides* should certainly have. It is a gentle and sensitive rendering and brings to the mind a fine performance of the ballet with the white-clad dancers floating like wraiths about the stage and the poet dreaming among them.

French Orchestral Music by Chabrier, Ravel and Saint-Saens played by Ernest Ansermet and L'Orchestre de la Suisse Romande. Decca. L.P. LXT2760.

If you like an unusual selection of dancing music, you will be as delighted with this fine Ansermet recording as I was. Here, on one record you have Danse Macabre (Saint-Saens), Marche Joyeuse and Espana (Chabrier) and Pavane Pour Une Infante Defunte (Ravel). Also included is Saint-Saens Le Rouet D'Omphale.

Bohemian Dances by Smetana (arr. Byrns) and Serenade for Strings, Op.6 by Joseph Suk played by Harold Byrns and the Harold Byrns Chamber Orchestra. Capitol. L.P. CTL7025.

Lovers of folk dancing will welcome the spirited interpretation on one side of this record of three of Smetana's Bohemian Dances. Well-played and lively, these tunes are full of the rhythm of this kind of dancing with their gaiety and abandon.

The Russian Sailor's Dance—from the ballet 'The Red Poppy' by Gliere, Gopak by Moussorgsky (arr. Lladov) and 'The Flight of the Bumble Bee' by Rimsky-Korsakov played by Nicolai Malko and the Philharmonia Orchestra. H.M.V. 45 r.p.m. 7P128.

This record is really great fun. First the spirited Russian Sailor's Dance from *The Red Poppy* on one side, then the vigorous Gopak from 'The Fair of Scrotchinski followed by 'The Flight of the Bumble Bee' on the other. The speed of the three compositions takes one's breath away but every movement is worth it. You'll like this mixture.

FORTHCOMING BALLET

SADLER'S WELLS BALLET

Feb. 16	Giselle Bonne-Bouche
Feb. 17	As Feb. 16
Feb. 18	Ballet Imperial Symphonic Variations Mirror for Witches
Feb. 19	Ballet Imperial Bonne-Bouche Mirror for Witches
Feb. 20-28 (incl. mat. Feb. 21 & 28) & Mar. 2	Sleeping Beauty*

*Commemorating the seventh anniversary on Feb. 20 of the re-opening of the Royal Opera House and the first performance there of the Sadler's Wells Ballet.

SADLER'S WELLS THEATRE BALLET

Feb. 2	Les Sylphides Reflection The Great Detective
Feb. 7 (mat.)	Ile des Sirenes Casse Noisette The Great Detective (End of Season)

THEATRE BALLET TOUR

Feb. 9-21: Memorial Theatre, Stratford-on-Avon
Feb. 23-28: Grand Theatre, Wolverhampton
Mar. 2-7: Opera House, Blackpool
Mar. 9-14: Not yet announced
April 6-12: Holland—Amsterdam and The Hague
April 14-19: Belgium—Antwerp and Brussells
April 20-May 3: Germany—probably Wiesbaden, Hamburg and Cologne

FESTIVAL BALLET

1 week beginning May 11: New Theatre, Oxford.
1 week beginning May 18: Theatre Royal, Birmingham.

BALLET RAMBERT

Week beginning Feb. 16: Town Hall, Lewisham, London
Week beginning March 2: Winter Gardens, Morcambe
Week beginning March 9: Royalty Theatre, Chester

★ BOOK

A DICTIONARY OF BALLET TERMS by Leo Kersley and Janet Sinclair. (*A. & C. Black,* 10*s.* 6*d.*)

During 1951 and the early part of 1952 a serialised feature called "Ballet Vocabulary" was published in BALLET TODAY. It has now been published in book form with numerous line illustrations by Peter Revitt. P.J.

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Printed by Bletchley Printers Ltd., Bletchley, Bucks, and published by B. G. Herschel, 15 Penrhyn Road, Kingston-on-Thames.

BALLET TODAY

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Renée Jeanmaire in the new colour film "Hans Christian Andersen"